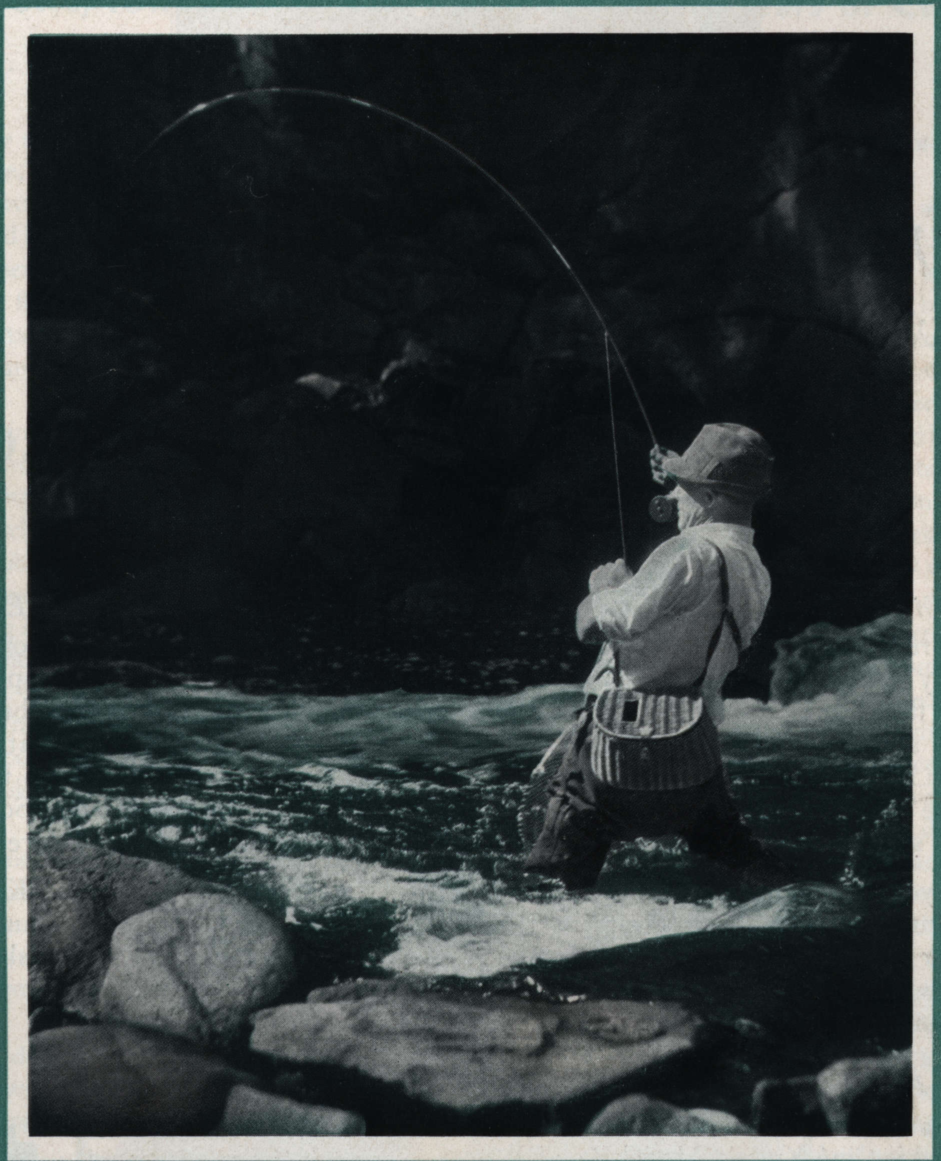
The CINÉ-KODAK News



APRIL-1930

At the snap of a switch, a picture flashes before your family and friends. There is a moment of silence—then come expressions of astonishment and delight. For, there on your screen, appears a living likeness of your child—in full color.

The color of hair, eyes, lips, clothes, and even the subtle values of flesh tones; the familiar mannerisms, the same gestures, the well known facial expressions, and the very charm of youth . . . all are portrayed as they actually are.

Enchant your family and friends with home movie close-ups that

MIRROR THE COLOR AND MOTION OF LIFE ITSELF

. . . that show not only motion, but color also

. . . that are as easy to take and to show as black and white pictures.

What Kodacolor Gives You

KODACOLOR reproduces colors as they actually are, from delicate flesh tints to brilliant hues of a summer sunset. It gives you motion as you see it, from the inquiring poke of tiny fingers to the winged pace of scampering heels.

Kodacolor gives you the opportunity to immortalize, as each incident occurs, the high spots in the life of each member of your family. It enables you to thrill them, at will, with life-like re-creations of the happiest moments of their lives.

Easy to Take

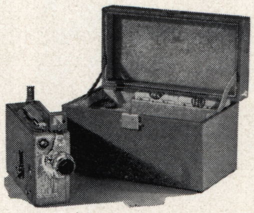
Kodacolor is just as easy to take as black and white movies. All you need is Ciné-Kodak, Model B or BB, *f*.1.9, Kodacolor Film, a Kodacolor Filter, and sunlight. With Model BB, *f*.1.9, you can even take Kodacolor in the open shade by using the half-speed device.

Kodacolor Film is now available in 100-foot rolls as well as 50-foot rolls. The new 100-foot roll is priced at $9.00, and the 50-foot roll has been reduced to $4.75.

Easy to Show

Kodacolor may be shown with Kodascope Model A, Model B or the Library Kodascope. You simply attach the Kodacolor Filter to the lens of your projector. A regular Kodacolor Screen, which is especially surfaced, will give best results.

To convince yourself that Kodacolor is all that you have wished for, you must actually see these realistic pictures yourself. Ask your Ciné-Kodak dealer for an exhibition today.



Ciné-Kodak, Model BB, f.1.9, is small, light and efficient. It comes in blue, gray, brown and black, with case to match.

EASTMAN KODAK COMPANY

Rochester, N. Y.

The CINÉ-KODAK News

Published Monthly in the Interests of Amateur Motion Pictures by the
Eastman Kodak Company, Rochester, N. Y., Volume 6, Number 11.

APRIL 1930

"The Call of High Memories"

The Fayette, Iowa, M. E. Church Packs Eighty Years of Church History into 900 Feet of Film

HAD you by any chance happened into the town of Fayette, Iowa, during the middle of last December, you would have been confronted with an amazing spectacle, for all the world like the "lot" of a Hollywood studio ten minutes before "Camera!"

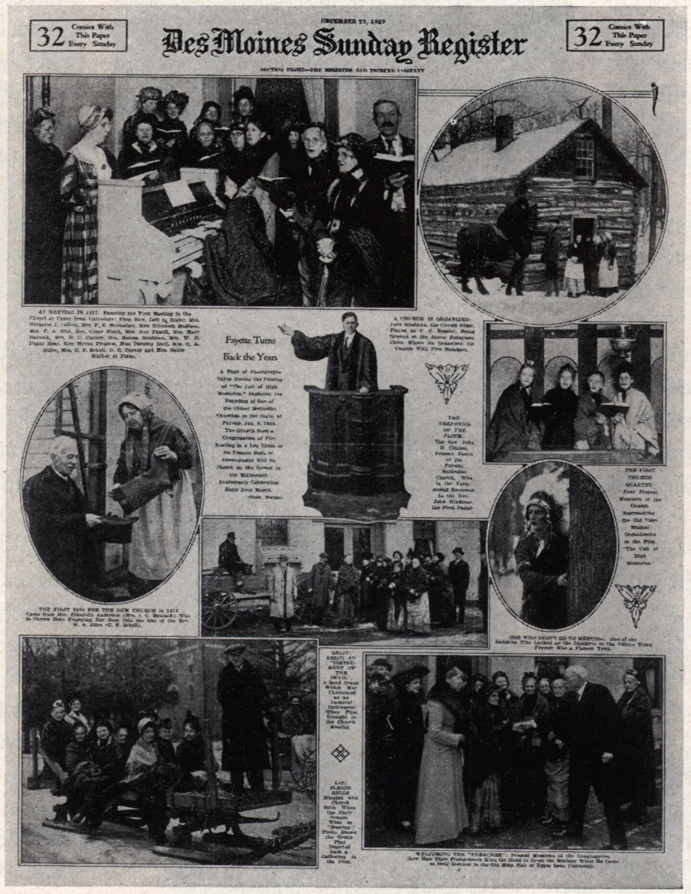
Your guess as to the feature picture being staged would have swung with uncertainty between an Indian massacre, a World War thriller and "East Lynn."

The event actually taking place was the filming of eighty years' activities of the Fayette Methodist Episcopal Church. Its pastor, the Reverend John D. Clinton, had read somewhere that the latest thing in class plays was to write your own scenario and shoot it with 16 mm. movie film. Why not, thought he, celebrate our eightieth anniversary in like fashion?

No sooner said than done!

The actual filming was done in two and one-half days—from Friday, December 13 to 3 o'clock on Sunday, December 15.

Mr. Galen C. Mirick, director of the Fayette town band, was appointed cameraman. The parsonage telephone hummed with activity as Dr. Clinton instructed his cast as to their duties. Dusty attics were scoured for poke bonnets, Prince Alberts, Paisley shawls and top hats.


December 22, 1929
32 Comics With This Paper Every Sunday
Des Moines Sunday Register
32 Comics With This Paper Every Sunday
Fayette Turns Back the Years

The congregation's Bernhardts and Barrymores "make" the Rotogravure Section

Let us follow the cast on location for a while on that eventful Sunday.

Action in the first scene concerned an old reed organ. Its entry in the early sixties was contested by some of the congregation under the charge that it was an "instrument of the devil." The discussion as the wagon bearing the organ was backed up to the church door made excellent shooting. The same wagon hustled around the corner and returned with an old kite-shaped coffin. Five minutes later back came the wagon crowded with an appropriately costumed "1877" party of worshippers

The next scene depicted the arrival of "Doctor Ives of Auburn, New York," evangelistic "money-raiser" extraordinary. "Business" for this scene was enacted by the town's oldest business man, who deposited the bulk of his bank roll in his boot top where he fondly hoped it would be beyond the appeal to his emotions. As the modern congregation came down the church steps Professor Mirick got in some good work with his Ciné-Kodak; and again as three vested choirs passed through the church doors in singing processional.

Then followed a modern military funeral, in which the men of the American Legion willingly participated with

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an empty flag-draped casket, color guard and firing squad.

Back to 1914. Inside, and above the church doors, an old service flag was draped. At a signal this was lowered into view as the military and citizenry stood at salute.

Thirty-eight more years were hurdled, as, at the edge of the town at the identical house which served as the site of the original scene, the "minister" drove up and received from an old lady the first $500 with which to build a church.

Then an old log cabin on the outskirts of the town served as the site for "John Hindman," a circuit rider, to organize the church—as it was done 80 years before—with five members, while an Indian, in full regalia, skulked about the cabin.

Finally, back at the church, the last G. A. R. man in Fayette took his tattered flag from its staff and gave the staff to the Boy Scouts, who, in glorification of peace, hung upon it their own Troop flag. This is only one day's activities—and, mind you, these scenes were not rehearsed!

Even an animated model scene was attempted and successfully completed. In the church, Mr. Walter Hunt—a 75 year old builder—and Dr. Clinton have built a fireplace containing stones from every state in the Union and every continent in the world. A still camera print of the fireplace was mounted on wood, and cut into blocks with a scroll saw. A picture of Mr. Hunt was treated likewise. Professor Mirick climbed upon his kitchen table with his Ciné-Kodak and Dr. Clinton crawled under it. With the aid of black strings the figure of Mr. Hunt rebuilt the fireplace before the camera's observant eye.

Mr. J. T. Gillick, vice-president of the Milwaukee railroad, assigned a road master to supervise the making of the scene depicting the arrival of the "money raiser." A train was stopped several stations up the line, an old snowplow fastened to it and an old-fashioned stack placed over the modern one. A strange procession indeed pulled into Fayette that day! A road master, a minister, and a band master led the way and directed the proceedings from the vantage point of a hand car while behind them panted a "Nellie Bly" type of train from which stepped "the evangelist" with outstretched hands and plug hat.

Congratulations, Fayette—Dr. Clinton and Professor Mirick!

■ ■

What of the Future?

YOUR Ciné-Kodak film is long lived, and Kodascopes effect the minimum of wear of your film; but it, like everything else, is not imperishable when subjected to steady usage. The very scenes and reels you prize the most will, because of their popularity and repeated projection, be the first to show signs of wear. The correct method of establishing the valuation of your films is to consider their importance twenty, thirty and forty years from now. *Then* you will appreciate the value of a duplicate film—but—that is not the time to have it made!

The proper time to have duplicates made is as soon as possible after the originals have been processed and before any signs of wear are in evidence.

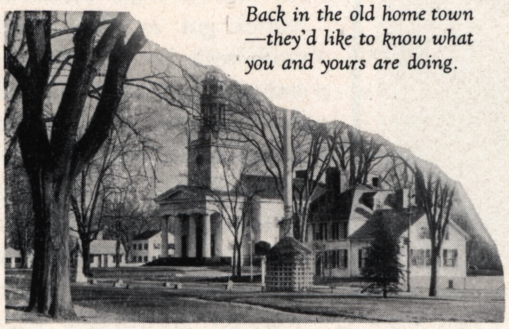
Vacation friends—those solemn avowals of remembrance can be crystallized through a duplicate film.

There are several other quite important factors to keep in mind when considering film duplication.

Let us suppose that you have made a film of a hunting trip in which you were one of several participants. The other members of the party would be delighted with a duplicate film of the adventure.

Again, the wedding ceremony of a member of the family. How delightful a gift a film duplicate of the event for the young couple—and also for their families!

Perhaps you have made a cruise in company with several congenial acquaintances. If you asked them, they would undoubtedly welcome the idea of having made a duplicate of your film for their enjoyment.



Back in the old home town—they'd like to know what you and yours are doing.

Then there is the very likely situation of scattered branches of your family—some of whom you may not have seen for years. They would certainly be pleased with a film record of *your* family activities and a chance to enjoy the youngsters they may never have seen, or be able to see.

Duplicate films are practically indistinguishable from the originals. From the point of clarity they are almost identical. Projected side by side, it takes a keen eye, indeed, to distinguish one from the other.

Black and white copies may also be made of Kodacolor Films. Such copies, of course, will not have the colorful charm of the originals—but—*they are duplicates*, and as such, may be invaluable records of scenes that can never be retaken. The original Kodacolor Film should be correctly and fully exposed.

After your original and duplicate films have been returned to you from the processing station, the original should be stored in a Kodascope Humidor. Directions are given with each humidor for the proper preservation of your film.

This little miss may be only a name to some distant member of your family.

Yes—film duplicates are worth while. Why not review your film library from the angle of its probable value to you and your family in the years to come?

Your Ciné-Kodak dealer will take your order.

A-h-h » » » » Atmosphere!

It May, and Should Be, Freely Used in Your Films

ATMOSPHERE, as interpreted by the polite commercial world, is generally symbolized by the suffix "pe," as in "shoppe"—and a ten per cent atmosphere tax. Such "shoppes" gild the lily of their wares by enveloping them with an aura of ingratiating incense and long A's.

And we just dote on it!

In moving pictures atmosphere serves, essentially, the same purpose.

How often have you been introduced in the first few scenes to the leading characters in a professional picture? Very seldom, indeed. The tone, feeling and locale are first established by lavish applications of atmosphere. This is partly necessary to erase from your mind the "roles" played by the stars in their previous vehicles.

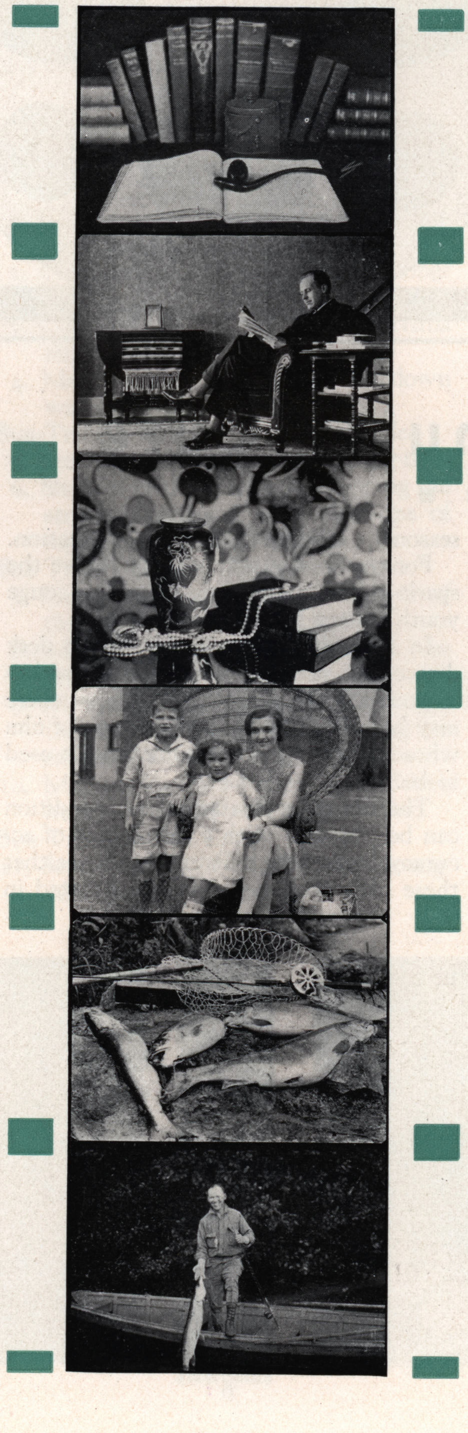
It would be a trifle ludicrous to be suddenly confronted with a half breed islander, whom you last remembered as the blond and indomitable mate of a whaler, skinning a coconut against a background of coral reefs and ukulele strummers.

Atmosphere has its place too, and an important one, in amateur movies.

We have illustrated on this page one method by which atmosphere may be used to introduce three members of the family.

First—there is Dad.

To his intimates his name calls to mind an easy chair, a pipe, a well stocked humidor and several musty and substantial tomes—through the pages of which the party of the first part plagues the party of the second part with maddening persistence. Why not preface your reel of "Dad" with a "still life" shot of the very things that you associate so closely with him? After all, what you are seeking with your Ciné-Kodak is a characteristic movie record of Dad. You wish him to be just as natural and unaffected as he can be. You want him in your films just as you know him to be and would have others know him. *You are after a definite screen effect.*



Then—there is Mother. Mother is perhaps a devotee of Louis Bromfield, things oriental and matched pearls. This should give you your cue for an opening shot for "Mother's" film.

And, as for Bob.

His fetish may be fish. Fish that he has caught and fish he almost caught. Swamp flies, portages, and a lame back are as nothing to him if there are fish at the end of the rainbow.

Certainly there is no more logical method of introducing Bob to your audiences than by a close-up of some fine catch he has made.

And so it goes, throughout your friends and family.

Quite often, it supplies the needed touch that labels your films as "different."

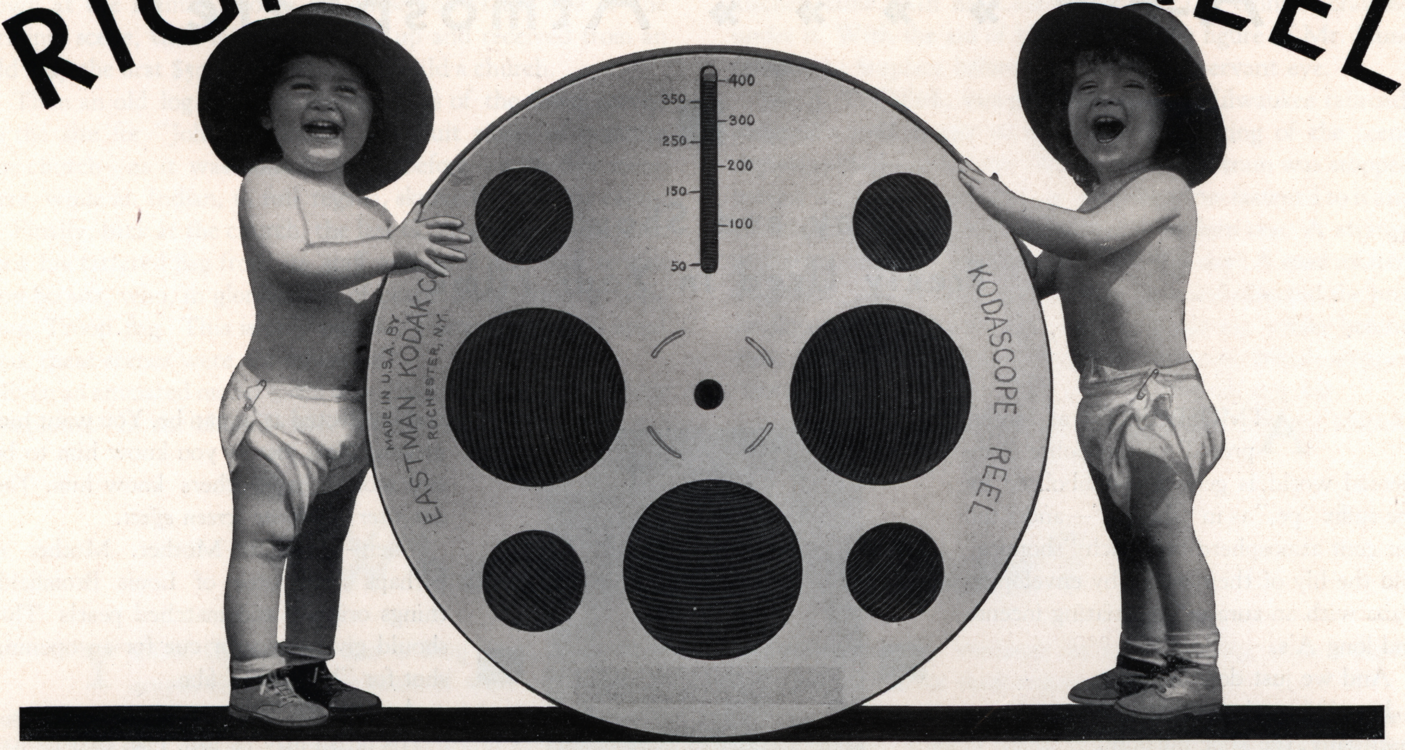
True—these opening atmosphere shots need not be "still life."

For Dad's picture you could very well show a close-up of his hands as he fills his pipe from the humidor, the match being dropped on to the ash tray, and a smoke billow being blown toward the books, which, as it lifts, discloses his hand reaching out and selecting one of the several volumes. Then another close-up of his slippered feet comfortably ensconced on an ottoman. Following this a close-up of the opened book from behind which periodic clouds of tobacco smoke ascend. The book is lowered—and there is Dad!

Mother's and Bob's pictures will thrive under similar treatment.

Try these touches of atmosphere in *your* movies. They, and your audiences, will perk up immediately.

RIGHT OFF THE REEL



The Continuity Cure

FOR the past two months, as you will remember, we have devoted these pages to eulogies of Continuity—cure-all of movie debility.

And our efforts have not been in vain.

Camera wielders, everywhere, have reported the almost immediate revitalization of their films when injected with continuity serum.

This cheering news leads us to believe that a few words on how your old films can be rejuvenated by the adoption of this wonder-worker will be welcome—together with two more pre-exposure, and quite seasonal, examples of its application.

For continuity, you see, can revive the spark of life in the ailing as well as rouge youth's lusty bloom.

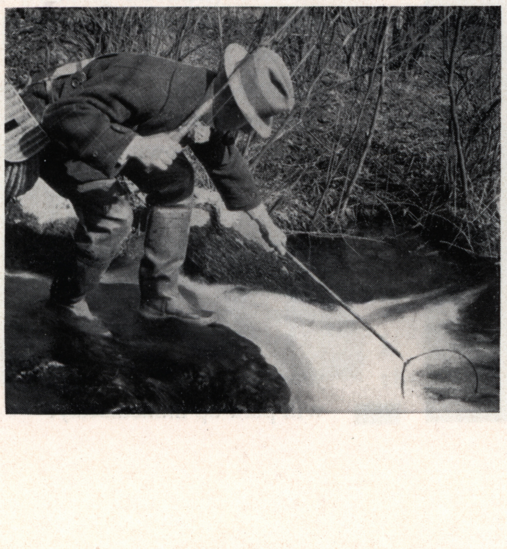
In the hall closet, in the lower desk drawer, or, perhaps, in some of the niches of your Library Kodascope Cabinet there may be two or three 400-foot reels of film whose popularity is not quite what it used to be.

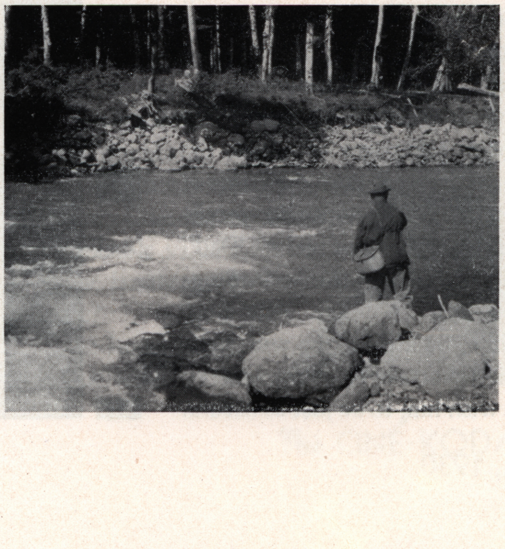
The reason for this lamentable condition can be classified with a fair degree of accuracy under two different heads—either these films were not properly collated in the first place, or, the time has come to call for a new deal.

In most instances the latter condition, we hope, is the one to be dealt with. It is fairly safe to assume that most of our readers have edited their film. That their small reels of newly processed film have been pre-viewed by their makers before being shown to their family and acquaintances. That the different scenes which they contained have been spliced into 400-foot reels of similar subjects. And that these reels have provided many an evening's entertainment during the past several months, and will provide an equal number in the future.

Nevertheless, it may be time to shuffle the deck.

There is nothing at all derogatory in





this admission—the loss of any one of these reels would be a catastrophe of prime importance. As a living, life-like record of individuals and places, these reels are of incalculable value to you.

Yet—as current entertainment, they have had their fling.

This brings us up to the evening during which one of your guests is seen to stifle a yawn just as you land that whopping big trout at the Upper Fishkill.

You know perfectly well that, as far as you are concerned, that film, and that one scene in particular, is absolutely first rate entertainment. The trouble, then, seems to lie with your drowsy guest.

Yet this is not the entire truth.

You caught that fish—not he. He probably hasn't the slightest conception of how provocatively tender that trout was as prepared by you over your battered iron grill. Moreover, he has seen you land that same speckled beauty no less than six times, and is becoming a trifle intolerant of your childish ejaculations every time the scene is shown.

Firm friends have fallen out over less.

What to do?

Just this. Extract the gems from these reels and duplicate them. Then put the originals away in their humidors for an occasional reviewing. The procedure follows.

Run your reels through your projector and jot down the more than ordinarily bright and interesting scenes they contain. Then cut them out of the reels in which they appear and splice them together on one large reel. Never mind their order—try to collect a good, representative movie group of the past year's activities. Then take them to your dealer for the making of a duplicate film. When the original and duplicate have been returned to you (you would never know the difference if the films were not labeled) splice the original scenes into their former positions.

Order, or make titles. For instance—your opening title might be, "Highlights of '29" and your sub-titles "Buster Breaks in His New Skates," "Briefs from Our Bermuda Trip," "Bright Moments from the Year's Sports," "Christmas at Thornycroft," etc.

Then have your yawner in for an evening and spring the new film on him! We'll wager he will be just as enthusiastic as you with this film diary of the old year's activities.

As for yourself, you'll have your original "unexpurgated" films for your future pleasure—just as you used to show them.

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But—most of our readers, we know, are interested in the other, pre-planned phase of continuity.

Here are two more outlines that will hone a keen edge to the interest of everyone who is fortunate enough to sit before your screen.

■ ■

"IN THE spring a young man's fancy lightly turns—," and so on, but—fishing runs love a close second in the affections of many of the bolder sex. On the screen it can be just as much sport as at the stream, and, who can tell—we may even see the big one that got away!

That Fishing Expedition

Title—*Dad Goes Fishing*

1. Close-up of hand on armchair, fingers strumming impatiently.
2. Close-up of hands applying rubber cement to hip boot.
3. Close-up of fishing paraphernalia stowed away in car.
4. Medium shot as Dad hustles down walk into car and drives away.

Sub-Title—*Where That Big One Hides*

5. Semi-close-up of quiet pool by big tree.
6. Shots of Dad and friends whipping the stream alternated with close-ups of rapidly filling creel.

Sub-Title—*Feeding the Fish—ermen.*

7. Semi-close-ups and medium shots of the fishing party at lunch.
8. More shots of the fishermen at the stream.
9. Medium shot as fishermen gather for the trip home, each displaying his catch.
10. Medium shot of Mother and children hurrying down walk to greet Dad.

Sub-Title—*What Luck?*

11. Semi-close-up of Mother and youngsters peering into creel.

EASTER Day, with its new toggery, baskets and Easter eggs, just abounds with opportunities for your movie camera. The Easter egg hunt—what more delightful occasion is there to catch the youngsters in their happiest and most natural moments?

Easter Day

Title—*The Easter Egg Hunt*

1. Medium shot—from the floor or ground level—of several bunnies peering from behind furniture or clumps of bushes.
2. Semi-close-up of one or two of them gradually backing out of sight. (You can accomplish this animated model work by moving the rabbits an inch or two at a time and just pressing the exposure lever for a fraction of a second after each move. Have the camera on some steady, stationary object.)
3. Close-ups of some of the various bunnies with their nests of Easter eggs.

Sub-Title—"*Ready for the Hunt!*"

4. Semi-close-up panoram of the youngsters ready to begin the hunt for the eggs.
5. Medium shots of the children as they scamper excitedly about, baskets on arms, hunting for the eggs.

Sub-Title—"*After All Our Work*"

6. Close-up-panoram of the heads of the rabbits appearing over back of couch or hedge, seemingly watching the children in their search.
7. Semi-close-ups of some of the children as they discover the nests of eggs.
8. Semi-close-up panoram of the children, filled baskets on their arms, showing the cameraman their harvest of Easter eggs.
9. Then show one little tot—there generally is such a one—who has had no luck at all in locating any eggs, and still runs excitedly about in his search.
10. He gives up in despair, crawls into a chair, and discovers a bountiful nest of eggs under a pillow—semi-close-up.
11. Semi-close-ups of one or two of the rabbits peering out from behind the furniture or shrubbery. (This can be more animated model work as described for scene 2.)

Ciné-Chat

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Gathered from Our Mailbag and Notebook

QUITE a number of our readers have been kind enough to drop us a line recently to tell us their opinion of our efforts—to request information—and to suggest our devoting space to various subjects.

To these we extend our appreciation for their interest, and trust that others will feel free to follow their example.

■

From Mr. George Kirstein of New York—"The new Ciné-Kodak News is the most interesting I have received." Mr. Kirstein requests, among other items, information on "trick movie titles." These we will write of in an early issue.

Mr. Alex Murray of Quebec would like to know more about film duplicates. We are giving the best part of a page to the subject in this issue. "Great stuff, these movies!" says Mr. Murray.

Doctor L. H. Garland of San Francisco tells us that he was especially interested in Doctor Abbott's experiences (as related in our February issue) and our discussions on continuity; and would like to hear about the making of titles for Kodacolor Film. We are going to have many more articles similar to Doctor Abbott's, quite a bit more on continuity, and will take up Kodacolor titles in our series of articles on title making.

Doctor D. M. Walker of Rockville Centre, New York, flatters us with, "The new Ciné-Kodak News is bigger and better than ever." Doctor Walker is especially delighted with Doctor Abbott's article and says, "I wonder how many of us ever realize the possibility of being able to make a film along the lines of Doctor Abbott's! The extracts from his letter ought to add something of a similar nature to the collection of thousands of film makers."

Doctor Abbott, himself, wrote us that we had bestowed praise all too lavishly. Not a bit of it!

Mr. B. H. Casebolt of Fresno, California, wishes us to devote space to interior lighting. We will do so soon, although with *that* climate———!

From Mr. W. C. Brown of Los Angeles—"The new style of the Ciné-Kodak News should make a hit with all lovers of the Ciné-Kodak."

Mr. George Ives of Chicago wants more articles on titling and continuity—and he shall have them. Also, from his letter—"Just received the new Ciné-Kodak News and it is perfect."

Now, *there is* lavishness!

Mrs. Frank J. McSherry of Washington, D. C., wrote to tell us of her method of film cleaning. Which reminds us to remind you of the importance of this matter.

Mr. B. W. Fothergill of Hartford, Connecticut, is cheerfully pessimistic with—"Don't be surprised if few people respond to your invitation to offer suggestions, as I find in my work that the public sits back and enjoys anything that is good—and too often only writes in to comment when things are not O. K."

Mr. Samuel Schmitt of Baltimore outdid himself with being nice to us.

Mr. H. J. Jenkins of Gloucester, Massachusetts, wrote to tell us of his method of making double exposure titles. Would you like to learn of this? It is a trifle difficult to perform.

From Mr. Stuart Judd of Waterbury, Connecticut, comes the suggestion for a section in the News to be regularly devoted to "Ciné-Kodaking Abroad." We are willing, but we will have to depend upon our readers for the information for such a column!

Mr. Henry Ginsburg of Cambridge, Massachusetts, wrote us at length of his school slate titling method. This is a good idea, if your slate is sized in proportion to 3 x 4 inches, as is your Ciné-Kodak film.

Mr. Douglas J. Roe of Oak Park, Illinois, thinks our articles on film editing and our "Ciné-Chat" pages are "great."

From Mr. William J. Roaner of Englewood, New Jersey, comes more confirmation of our readers' interest in home titling.

From Mr. Theodore Ziefle of Ann Arbor, Michigan, comes the following—"I wonder if you realize just how valuable that magazine is to the Ciné-Kodak owner?" Yes, sir! When you write to tell us so!

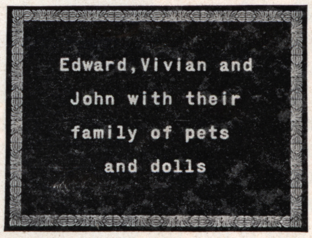
■

We would like to hear from more readers—then we will be better able to fill the Ciné-Kodak News with the type of news matter you are interested in.

Important!

WHEN ordering Ciné-Kodak titles keep the following points in mind.

Not only should you advise your dealer as to whether your titles are to be spliced into black and white or Kodacolor Film, but it is equally important for him to know whether you are to use them with original or duplicate film.



Edward, Vivian and
John with their
family of pets
and dolls

Just give your dealer a typewritten or printed copy of the titles you wish and he will forward them to us for the preparation of strips of title film.

The cost is 3 cents per word, minimum charge per title 25 cents; minimum charge per order $1.00. *Your order for Ciné-Kodak titles should be placed with your local Ciné-Kodak dealer.*

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April "Movie Makers"

THE April number of "Movie Makers," official publication of the Amateur Cinema League, Inc., is now available.

Several more than ordinarily worth while articles are to be found within its covers. Among others:

> "Table-Top Cinematography," "Spring Camera Hiking," "Structural Filming"—of especial interest to architects and builders, "Artificial Lighting," and "When The Ice Goes Out"—which deals further with the cinematographic opportunities of the season.

It is, indeed, a movie maker's prophet of spring. Which buoys up our spirit no end—for we had begun to despair.

A copy of the current issue will be sent to you, without cost, if you will address its publishers at 105 West 40th Street, New York.

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New Length and Prices of Kodacolor Film

EASTMAN Kodacolor Film is now available in 100-foot lengths as well as 50-foot lengths.

The price of the new 100-foot roll is $9—and the present 50-foot roll has been reduced to $4.75.

April Cinegraphs

APRIL Cinegraphs, which cover an unusually wide range of interest, may now be obtained from your Ciné-Kodak dealer's.

The Cinegraph Sweepstakes, Section II

Here's a chance to have two more exciting races in the Cinegraph Sweepstakes! The same horses that appear in the first races are the contestants in Section II, but the winners are different. Each of the new races is shown on a 50-foot reel.

No. 4530; 2 50-foot reels; price $7.50.

The Caribbean Cruise

Four new films, each classified as a separate Cinegraph, give an excellent idea of the places visited on the popular Caribbean cruise. These are splendid pictures for supplementing your own travel films. Length 100 feet, price $7.50, each.

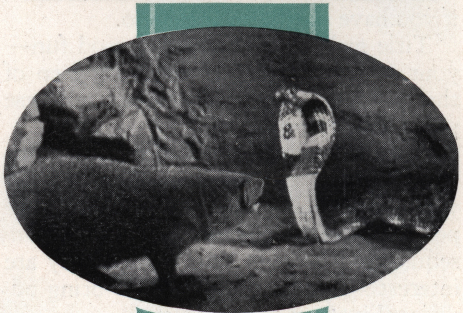
No. 1550—Havana.
No. 1551—Panama and the Canal Zone.
No. 1552—Porto Rico, Martinique, Barbados and Trinidad.
No. 1553—Haiti, Jamaica, Nassau and Curacao.

Killing the Killer

This is a remarkable picture of a fight to the death between a mongoose—the Indian representative of the weasel family—and a cobra, India's most dreaded snake. The mongoose, watching his chance, stays just out of reach of the poison-laden fangs. Finally the cobra's recovery after striking becomes slower, and the mongoose takes the offensive. Then, in a swift dash, he catches the cobra by the neck—and the battle is over, the deadly snake vanquished.

This film will thrill any audience.

No. 3507; 100 feet, price $7.50.



Kodascope Libraries

OF THE seven new releases now available through Kodascope Library branches, three are of widely different subjects, and four are comedies.

The four comedies are two-reel films crammed full of fun. These are ideal pictures to enliven a showing of more serious types of films.

Battling Kangaroo

An unusual comedy taking its title from the boxing ability of a trained Kangaroo.

No. 4105; 2 reels; base rental $2.00.

Easy Payments

A "Helen and Warren" comedy. Helen wants a home. Warren wants an automobile. Each unselfishly gives in to the other—with laughable results.

No. 4111; 2 reels; base rental $2.50.

Follow the Leader

A juvenile Gang comedy that will prove equally entertaining to young and old.

No. 4104; 2 reels; base rental $2.50.

The Tennis Wizard

If some of the ranking tennis stars could duplicate the Wizard's shots, they wouldn't have to worry about their game!

No. 4106; 2 reels; base rental $2.50.

The Salmon Run

A remarkable picture, that blends a high degree of entertainment with much of educational value.

No. 2003; 1 reel; base rental $1.00.

The Moose Country

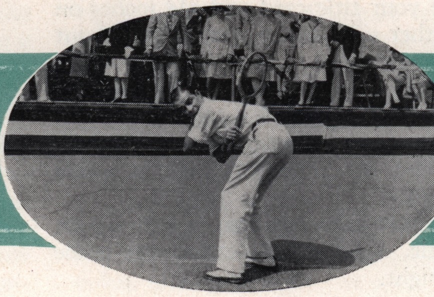
A scenic and sports picture that will delight all lovers of the out-of-doors.

No. 1119; 1 reel; base rental $1.00.

Head Hunters of Ecuador

A decidedly unusual film of a little-known people in a remote section of South America.

No. 1120; 1 reel; base rental $1.25.



Amateur Movie Titles

How to Make Them

1. Lettering

LAST month we illustrated and described the correct arrangement of camera and title card for a most simple and certain method of preparing "home-made" titles.

We strongly urge you to read that article, if you have not already done so.

Title making is downright good fun—your editor has performed every step of the methods being advocated on these pages each month.

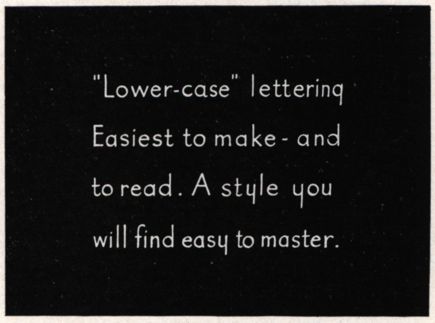
We know of few thrills to compare with that of seeing your own titles flashed upon your screen. Whether or not they are perfect photographically is of small consequence. They are *your* titles—they are interesting in themselves—and bring additional interest to your films.

As a matter of fact, if you follow the simple directions given here each month, you should experience no difficulty whatsoever in securing first rate movie titles.

The first step is to secure black, dull finished title cards. This is quite simple. From your local paper house, stationer, or printer order some 12 x 9 inch sheets of "6 ply black showcard."

Now—for the lettering of these cards; and lettering is the most important factor in title making.

At first thought this may seem dismaying. It need not be.

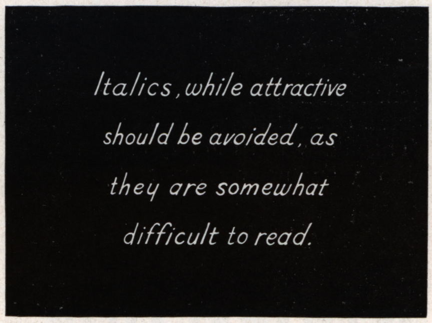


"Lower-case" lettering
Easiest to make - and
to read. A style you
will find easy to master.

Even if you are thoroughly convinced that you are unable to master even a simple style of lettering, do not abandon the idea of title making. Most attractive titles can be made with gummed paper letters obtainable from your stationer or from, among others, The Tablet and Ticket Company, 1021 West Adams St., Chicago. The best styles and sizes, as shown by their illustrated catalog, are "P-19" "P-1" and "P-3."

They are most inexpensive and no more difficult to handle than a postage stamp. When touched to a damp blotter, they adhere most easily to your title cards.

Those of our readers who intend to hand-letter their titles will do well to secure from their stationer a "Speedball" pen, textbook and white lettering ink.



Italics, while attractive
should be avoided, as
they are somewhat
difficult to read.

Remember the time, way back in grammar school drawing classes, when you were asked to copy the alphabet as shown by a large chart in awe-inspiring rigidity and perfection? How impossible it seemed for you to ever attain the skill necessary for producing even a puny replica of it! And then the teacher, by demonstrating a few simple rules of lettering technique and explaining the use of a pen that turned your uncertain scrawls to bold strokes of sinless rectitude, made everything clear to you.

You may have forgotten how—but it's so easy to re-learn!

Plain Gothic lettering is the simplest to perform, and easiest to read. After one or two practice cards you should have no difficulty in making plain lettered titles.

Keep these few points in mind:

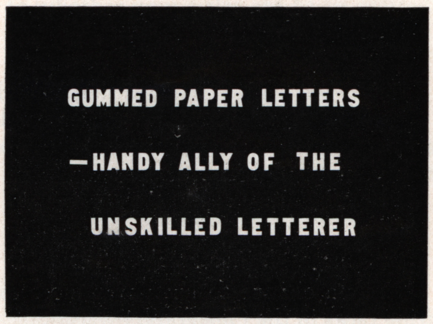
Space your titles so that there is a 2 inch margin from the top and bottom of your title card and 2½ inches on either side. Make your letters about ¼ to ½ inch in height.

If a title is unusually long, do not attempt to crowd it all on one card, but continue it onto another. Twenty words are enough for any one title card.

No matter what the length of your title, make your letters the same height.

Whenever possible use lower case Gothic letters and shun CAPITAL letters and *italics*.

The use of a lettering mask is suggested. It is a simple matter to make one from a sheet of inverted showcard. The mask does away with the necessity of using ruled guide lines, which might show when filmed. Too, the mask enables you to space your lettering evenly from side to side. The title may first be written in pencil on the white strips, and then lettered upon the black. A soft eraser will fit your mask for use with the next title.



GUMMED PAPER LETTERS
—HANDY ALLY OF THE
UNSKILLED LETTERER

Your titles may be filmed with either natural or artificial light.

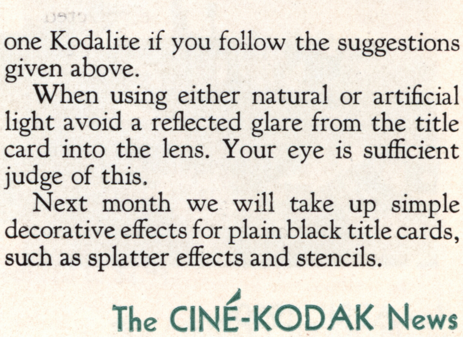
With natural light the correct diaphragm stop should be determined in the same manner as for any other close-up.

Here is a good rule to remember—the more light you have, the smaller the diaphragm stop necessary, and, the smaller the diaphragm stop used, the sharper the title.

As a source of artificial illumination we suggest the handy Kodalite.

One Kodalite is sufficient illumination for either *f*.1.9 or *f*.3.5 Ciné-Kodak if it is used without the Kodalite Diffuser, and when some light-reflecting object, such as the white side of another title card, is used to reflect the light evenly over the entire title card. The Kodalite should not be more than two feet from the title card.

Diaphragm stop *f*.11 is correct when using one Kodalite if you follow the suggestions given above.

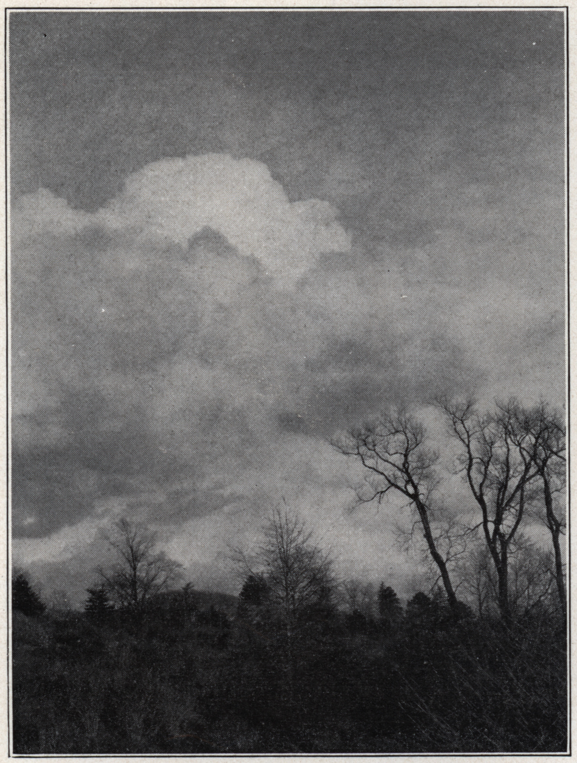


The lettering mask-an
The lettering mask-an
excellent guide for your
excellent guide for your
lettering and quite
lettering and quite
simple to make.
simple to make.

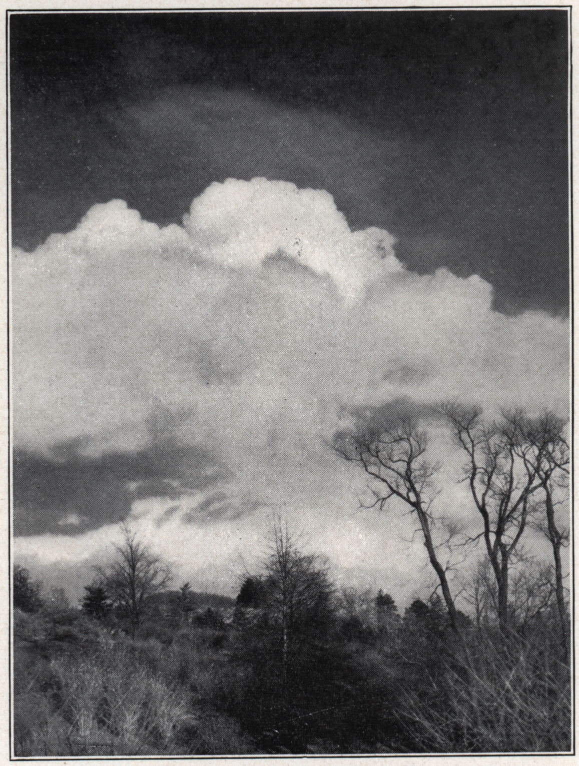
When using either natural or artificial light avoid a reflected glare from the title card into the lens. Your eye is sufficient judge of this.

Next month we will take up simple decorative effects for plain black title cards, such as splatter effects and stencils.

Now you can have True Color Value Reproduction *in Black and White Movies*



This picture was made with regular film. It lacks detail and contrast when compared with the picture on the right.



This is a Panchromatic Film picture. Note the sharpness of detail brought out by color contrast.

Note the difference in the pictures above between Panchromatic Film and ordinary film

"*PAN*" *Film brings out beauty heretofore lost in your pictures*

INSTINCTIVELY, you favor the picture on the right. A single glance suffices to show the remarkably faithful black and white reproduction of the natural color values. Here is the kind of picture you want... the kind that Ciné-Kodak Panchromatic Film gives you.

Why "Pan" Gives Better Quality Movies

The chart at the lower right shows the colored light that may be reflected from a subject, and that, after passing through the lens, falls on the film.

Ordinary film is mainly sensitive to violet and blue light only; very slightly sensitive to yellow and green, and practically not at all sensitive to red. Thus, when you take a picture with ordinary film, violet and blue are the only reflected colored lights that make appreciable impressions on the film. Other colors, to which the film is not sensitive, make no impressions, and, therefore, show as black on the screen.

The results with "Pan" are very different. When you take a picture with "Pan," you get correct color values in varying shades of gray, for "Pan" is sensitive to all colored light. Not only the violet and blue, but red, green, orange, yellow and all other colored light is correctly recorded.

Nor do you have to take brightly colored subjects in order to see the advantages of "Pan." They are equally evident even in a fall landscape such as that shown above. The picture at the left was made with regular film; that at the right with "Pan." Compare the two. Note, in the "Pan" picture, the contrasting detail in the foreground, the striking effect of the billowy clouds, the greater beauty of the picture as a whole. Even the subdued fall colors are given their proper color value by "Pan."

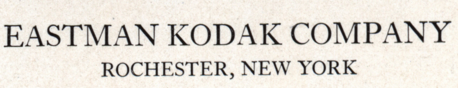
That explains Ciné-Kodak Panchromatic Film... it reproduces, in their correct black and white relationship, all the colors of natural light... it gives you the utmost in black and white photography.

Beauty Heretofore Impossible

Subtle shadings of skin, hair and eyes in portrait work, the interesting contrasts of foliage in landscape photography, magnificent shadow effects in cloud pictures... all are yours with "Pan."

Daylight loading, "Pan" is just as easy to use as regular Ciné-Kodak Film. Except for portraiture, the Ciné-Kodak Color Filter is recommended for general use with Ciné-Kodak Panchromatic Film.

Ciné-Kodak Panchromatic Film is priced at $7.50 per 100-foot roll, $4.00 per 50-foot roll. The Color Filter for the Ciné-Kodak, Model B or BB, *f*.1.9, is priced at $2.50; for the Model B or BB, *f*.3.5, or Model B *f*.6.5, $1.50. A special Front to accommodate the Color Filter on such Models B, *f*.3.5, as do not have a projecting ring in front of the lens is priced at $1.00.



EASTMAN KODAK COMPANY
ROCHESTER, NEW YORK

An Exquisite Creation in Walnut

That's a Remarkable Movie Projector

COINCIDENT with the constantly mounting interest in Ciné-Kodak home movie outfits, there has arisen a widespread desire for an appropriate projector case and cabinet. Amateur movie makers and interior decorators have both voiced the pressing need, and have urged that they be made not only beautiful, but harmonious with furniture of any period.

And so the Eastman Kodak Company engaged a world-famed designer to create just such a case and cabinet.

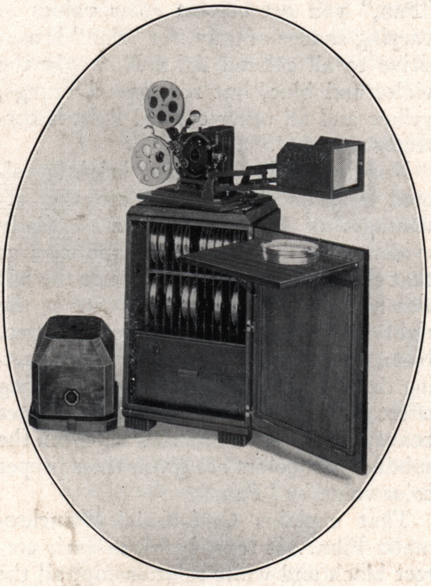
The product of his genius, illustrated on this page, is a lovely piece of furniture. Not only does it provide ample storage space for projector, camera, films and accessories, but it lends a smart note to the furnishings of any living room, den or library.

Beauty Harmonious with Any Period

Exquisitely beautiful is the Library Kodascope and its accompanying case, in the lustrous finish of its fine-grained, hand-rubbed walnut, in its rich marquetry and polished ebony trimming. No less lovely is the cabinet to match. Conservatively modern, the design is harmonious with any period. Distinctive, yet unobtrusive, the Library Kodascope and cabinet add charm to any home.

New Projection Convenience

The Library Kodascope is instantly available for showing home movies. Consisting of the Model B Kodascope, a handsome case, a self-contained screen and one-inch and two-inch projection lenses, together with two 400-foot aluminum reels, spare lamp, connecting cord, splicing outfit and oiling outfit, it provides everything necessary for showing movies but the film.



The Library Kodascope, showing compartments for films, drawer for accessories, and hinged shelf.

The cabinet has ample storage space. There are compartments for twenty-six 400-foot reels, and a roomy drawer for accessories. Hinged on the inside of the cabinet door is a shelf, which, when swung into a horizontal position, gives generous room for reel containers when films are in use, and for editing and splicing. Secured to the door under the shelf is a detachable, walnut mounted, Kodacolor Screen. The top of the cabinet revolves, permitting the self-contained screen of the Library Kodascope to be extended in any direction, or permitting the showing of movies on a larger screen without moving the cabinet.

The Library Kodascope is $300; the cabinet is $150. They may be purchased separately or as a unit. *Ask a Ciné-Kodak dealer for a demonstration.*

EASTMAN KODAK COMPANY
ROCHESTER, NEW YORK